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| Dupuy, Françoise (née Michaud, 1925--) and Dupuy, Dominique (1930--) |
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| Françoise and Dominique Dupuy are French dancers, teachers, choreographers and writers who met in Paris in 1946 and were married in 1951. Along with Jacqueline Robinson, Karin Waehner and Jerome Andrews, they are key figures in the development of modern dance in France. In 1955 they founded Les Ballets modernes de Paris (BMP), one of France’s first modern dance companies, and initiated a collaboration of more than six decades as members of Jean Weidt’s company, Ballets des arts. Prolific writers as well as choreographers, in 1969 they foundedRencontres internationales de danse contemporaine (International Encounters of Contemporary Dance, RIDC), a pioneering teacher-training institution, and in 1996 Le Mas de la danse (Provençal House of Dance), a research and study centre for contemporary dance as well as a publishing house**.** *Une Danse à l’œuvre,* a co-authored collection of essays on their dance practise, was published in 2001. Now in their eighties, they continue to explore the themes of heritage, memory and the aging dancer. |
| Françoise and Dominique Dupuy are French dancers, teachers, choreographers and writers who met in Paris in 1946 and were married in 1951. Along with Jacqueline Robinson, Karin Waehner and Jerome Andrews, they are key figures in the development of modern dance in France. In 1955 they founded Les Ballets modernes de Paris (BMP), one of France’s first modern dance companies, and initiated a collaboration of more than six decades as members of Jean Weidt’s company, Ballets des arts. Prolific writers as well as choreographers, in 1969 they foundedRencontres internationales de danse contemporaine (International Encounters of Contemporary Dance, RIDC), a pioneering teacher-training institution, and in 1996 Le Mas de la danse (Provençal House of Dance), a research and study centre for contemporary dance as well as a publishing house**.** *Une Danse à l’œuvre,* a co-authored collection of essays on their dance practise, was published in 2001. Now in their eighties, they continue to explore the themes of heritage, memory and the aging dancer.  Fig: Epithalame  Françoise and Dominique in *Epithalame*, 1957. Copyright: Fonds médiathèque du Centre national de la danse.  Source: <http://thot.cnd.fr/site/medias?id=/content/oeuvre/1072105293617.xml&picId=4> Training The couple’s dance background was eclectic. Françoise received early training in Dalcroze eurhythmics with Hélène Carlut, before studying ballet-inspired modern technique with Marguerite Bugai, ballet with Youly Algaroff and Nicolas Zvereff, and mime with Etienne Decroux. Dominique began his dance training with Jean Weidt, and then studied ballet with Alice Vronska and Olga Preobrajenska and acting with Charles Dullin and Marcel Marceau. The couple danced in *La Cellule* (*The Cell*), the award-winning piece of the 1947 choreographic competition sponsored by the Archives Internationales de la Danse. On this occasion they met Jacqueline Robinson, who became a life-long friend and colleague. Contributions to the Field and to Modernism Known as Françoise and Dominique, the couple worked on the music-hall stage in the early 1950s. In 1955 they founded Les Ballets modernes de Paris, one of France’s first modern dance companies to receive state funding. In 1957 they invited Deryk Mendel to choreograph a piece for the company. The result was *Epithalame* (*Epithalamium*, 1957), which won first prize at the Aix-les-Bains competition and was restaged in 2005.  The defining moment of their careers was the founding of their Paris studio in 1954. Located at 104 Boulevard de Clichy, the studio became a centre for a multitude of activities – teaching, performance, choreography, education and research. Like Jacqueline Robinson, the Dupuys have never taught a codified technique, but instead have sought to train well-rounded dancers.  The couple’s encounter with the master teacher Jerome Andrews (whom they consider their ‘maître’) was equally defining. In his workshops they were introduced to his interpretations of both classical and modern dance techniques as well as yoga and Pilates. Andrews choreographed three pieces for the Ballets de Paris: *Le jour où la terre tremblera* (*The Day When the Earth Trembled*, 1960), *Capture éphémère* (Ephemeral Capture, 1967) and *Le Masque de la double étoile* (*The Mask of the Double Star*, 1968).  After disbanding Les Ballets modernes de Paris in 1978, the Dupuys undertook individual projects whilst continuing to work together. Françoise focused on conducting teacher training courses at the Rencontres internationales de danse contemporaine (RIDC) and, beginning in 1985, directed *Danse à l’école*, a successful project that incorporated dance into the primary school curriculum.  Along with Jacqueline Robinson, the Dupuys were active in the Syndicat national des auteurs et compositeurs (National Union of Authors and Composers, SNAC), Conseil national de la danse (National Dance Council) and Société des auteurs et compositeurs dramatiques (Society of Dramatic Authors and Composers, SACD), working tirelessly to raise the status of dancers, choreographers and teachers. Both Françoise and Dominique were appointed inspectors by the Ministry of Culture in 1985 and 1989.  Prolific choreographers, the Dupuys collaborated on many works, while also producing dances individually. Among their best known works are *Marinada* (1953), *Le mandarin merveilleux* (*The Marvellous Mandarin*, 1965), *Le bal des gueux* (*The Beggars’ Ball*, 1976) and *Faits d’artifice* (*Artificial Facts*, 2001). They also contributed choreography to theatre works such as *Le Bourgeois gentilhomme* (*The Bourgeois Gentleman*, 1960) and *Médée* (*Medea*, 1965). The Dupuys also made a number of works with broadly defined political themes. *Visages de femmes* (*Faces of Women*, 1973) dealt with the status of women in wartime Algeria. Dominique’s solo works *Le cercle dans tous ses états* (*The Circle in All Its States*, 1979), *Trajectoires* (*Trajectories*, 1981) and *En vol* (*Flying*, 1983) considered the solitude of the dancer. *L’Estran* (*The Strand*, 2005) and *Le Regard par dessus le col* (*A View Above the Peak*, 2007) featured Françoise dancing at the age of eighty. Legacy Advocates of decentralisation, the couple has actively promoted dance outside Paris. In 1962 the two established the Beaux-de-Provence festival, which continued until 1969 and brought international artists such as Merce Cunningham before the French public. Generations of French modern dancers including Brigitte Hyon; Joëlle Bouvier; Régis Obadia; Marie-France Delieuvin; Bernadette Leguil, and José Montalvo were trained by the Dupuys. Still active today, they continue to teach master classes at the Centre national de la danse (National Centre of Dance) in Paris as well as abroad. Through La Mas de la danse they continue to publish their own writings in addition to pursuing interdisciplinary projects such as the journal *Quant à la danse* journal (2004-2008).   List of Works:Choreographic Works by Françoise and Dominique Dupuy *Souleiado* (1952)  *Cants de Catalunya* (1952)  *Danses pour une farce* (1952)  *Marinada* (1953)  *Paso* (1954)  *Visages de terre* (1955)  *Au temps qu’arbres fleurissent* (1955)  *Heidemarie von Dittmar* (1955)  *Suite française* (1955)  *Histoire du petit tailleur* (1955)  *Rues* (1955)  *L’arbre* (1959)  *Accordailles* (1962)  *L’âme et la danse* (1962)  *Mouvements en trois mouvements* (1962)  *Le jeu de l’amour et du hasard* (1962)  *Don Quichotte ou l’illusion* (1963)  *Fragments* (1964)  *Incantations* (1964)  *Le mandarin merveilleux* (1965)  *Sur la terre enchantée* (1965)  *Antigone* (1965)  *Le regard* (1967)  *La femme et son ombre* (1968)  *L’homme et son désir* (1968)  *Les fleurs du mal* (1969)  *A pied d’œuvre* (1970)  *Faire comme si* (1970)  *L’anneau* (1972)  *Visages de femmes* (1973)  *Le bal des gueux* (1976)  *Faits d’artifice* (2001)  *Vanités en leur enclos* (2003)  *L’Estran* (2005)  *WDM Weidt-Dupuy-Mendel* (2005)  *Le Regard par dessus le col* (2007) Choreographic Works by Françoise Dupuy *Triptyque* (1971)  *Le manteau* (1972)  *Comodulation* (1974)  *Eclats* (1975)  *Danse en liberté* (1975)  *Après la pluie, le beau temps* (1977)  *Ana non* (1980)  *Il pleut du soleil* (1981)  *Epitaphe* (1997)  *Impromptu pour un parcours* (1999) Choreographic Works by Dominique Dupuy *En pure perte* (1969)  *Objet-danse* (1977)  *Le cercle dans tous ses états* (1979)  *Trajectoires* (1981)  *En vol* (1983)  *Ballum circus* (1986)  *L’homme, debout, il…* (1996)  *Opus 67-97* (1997)  *La corte de los milagros* (1996)  *Hymne hymen* (1998)  *Le bal des débutants* (2001) Choreographic Works by Deryk Mendel for Françoise and Dominique Dupuy *Epithalame* (1957)  *Apprendre à marcher* (1961) Choreographic Works by Jerome Andrews for Françoise and Dominique Dupuy *Le jour où la terre tremblera* (1960)  *Capture éphémère* (1967)  *Le Masque de la double étoile* (1968) Published Works: Dupuy, D. (2011) *La sagesse du danseur*, Paris: J.C. Béhar.  An essay on the wisdom of the dancer’s profession.  -- (2011) *Danzare oltre-scritti per la danza*, Macerata: Ephemeria.  Includes a DVD of an interview with Françoise and Dominique Dupuy as well as a recording of *L’Estran*.  -- (2007) *Danse contemporaine, pratique et théorie, Marsyas, écrits pour la danse*, Marseille: Images en manœuvres éditions and Le mas de la danse.  The complete collection of Dominique Dupuy’s writings for the journal *Marsyas* from 1991-95 during his tenure at the Institut de pédagogie musicale et chorégraphique.  Dupuy, F. et D. (2001) *Une danse à l’œuvre*, Pantin: CND et SN La Roche-sur-Yon.  A collection of essays on the themes of dancing, memory, heritage and teaching, retracing the authors’ lifelong adventure with dance. |
| Further reading:  (Bernard)  (A-P. and Marmin)  (Médiathèque du Centre national de la danse)  (Robinson) |